

Production No. 7G13

**The Simpsons**

**"The Crepes of Wrath"**

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REV.TABLE DRAFT

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**THE SIMPSONS**

**"The Crepes of Wrath"**

**Cast List**

HOMER.....DAN CASTELLANETA  
MARGE.....JULIE KAVNER  
LISA.....YEARDLEY SMITH  
BART.....NANCY CARTWRIGHT  
KRUSTY.....DAN CASTELLANETA  
PRINCIPAL SKINNER.....HARRY SHEARER  
GLORIA.....TRESS MAC NEILLE  
MILHOUSE.....TRESS MAC NEILLE  
LEWIS.....NANCY CARTWRIGHT  
RICHARD.....TRESS MAC NEILLE  
MILITARY MAN.....DAN CASTELLANETA  
STEWARD.....HARRY SHEARER  
MOTHER HOXHA.....TRESS MAC NEILLE  
FATHER HOXHA.....DAN CASTELLANETA  
ADIL HOXHA.....TRESS MAC NEILLE  
UGOLIN.....DAN CASTELLANETA  
CESAR.....HARRY SHEARER  
LENNY.....HARRY SHEARER

FILM DISTRIBUTOR.....DAN CASTELLANETA  
CIA AGENT #1.....HARRY SHEARER  
CIA AGENT #2.....DAN CASTELLANETA  
GENDARME.....HARRY SHEARER  
BRAD.....NANCY CARTWRIGHT  
ANNOUNCER.....HARRY SHEARER

THE CREPES OF WRATH

by

Sam Simon

John Swartzwelder

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George Meyer

FADE IN:

Scene 1

INT. SIMPSON HOUSE - FOYER - SUNDAY AFTERNOON

BART enters. He is wearing his backpack, red cap and carrying his skateboard.

BART

(CALLING OUT) Froggie, I'm home.

Bart starts up the stairs.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Bart sheds his backpack, hat and skateboard before entering his bedroom. A mess has already overflowed out of his room into the hallway.

INT. BART'S BEDROOM

The bedroom is waist deep in everything Bart has ever bought, worn or stolen: a complete and utter mess. There is a gallon-sized jar on Bart's dresser which contains a frog, water and a lilypad.

BART

Hey, fella. I got some nice juicy  
flies for you.

INT. UPSTAIRS HALLWAY

Homer is coming down the hallway.

HOMER

Jeez, Louise. Look at this mess.

Scene 1 (CONT)

Homer starts picking up various items, including Bart's red hat and Krusty doll.

HOMER (CONT'D)

I told that boy a billion times to pick  
up his...

Homer's foot lands on the skateboard.

HOMER (CONT'D)

(SHRIEKS)

Homer falls backwards, tumbling down the stairs and landing flat on his back. The Krusty doll lands right next to him.

KRUSTY DOLL

I like to play with you. I like to  
play with you. I like to play with  
you.

HOMER

(GASPS) My back! There goes my back  
again!

Homer makes GRUNTING sounds as he tries to get up off the ground, but like an overturned turtle, he is helpless.

MATCH DISSOLVE  
TO:

INT. DOWNSTAIRS HALLWAY - A LITTLE LATER

Homer is still lying in the hall. He is GRUNTING FEEBLY and struggling a little less now. The batteries in the Krusty Doll are winding down.

KRUSTY DOLL

Iii... lli... ttt... pl... wi... yo...  
Iii... lli... ttt... pl... wi... yo...  
Iii... lli... ttt... pl... wi... yo...

Santa's Little Helper enters, goes to Homer and starts licking his face.

Scene 1 (CONT)

HOMER

Go get help, boy.

Santa's Little Helper sits down next to Homer.

MATCH DISSOLVE  
TO:

INT. DOWNSTAIRS HALLWAY - A LITTLE LATER

KRUSTY

(LOW UNINTELLIGIBLE SOUNDS)

Maggie crawls in from the dining room. She crawls right over Homer's face, sits down next to him and watches him struggle.

HOMER

(WEAKLY) Oh, Maggie. My poor back.

Maggie hands Homer her pacifier.

MATCH DISSOLVE  
TO:

INT. DOWNSTAIRS HALLWAY - A LITTLE LATER

Scene 2

Homer is now lying motionless on his back. Snowball II has entered and has fallen asleep along with Maggie (who has pacifier back) and Santa's Little Helper. The front door opens and Marge and Lisa enter. They both GASP.

LISA

Dad!

MARGE

Homer! What happened?

HOMER

The boy. Bring me the boy.

Scene 2

INT. BART'S ROOM

MARGE

If you had cleaned up your room when  
I'd asked you to, your father's trick  
back would still be aligned. Clean up  
this room right this now.

Marge **SLAMS** the door as she exits. Bart starts throwing everything he owns into the closet, working outward from the closet door.

BART

(MUTTERING TO HIMSELF) Clumsy Homer...  
Everything's always my fault... If he  
would just watch where he was going...

During the above, Bart has tossed a baseball bat, a hobby horse, a microscope, and a parking meter into the closet. He picks up a cigar box (H. Uppman Monarchs). As he is about to toss it, he hears an intriguing **RATTLE** inside the box.

BART (CONT'D)

Hello.

He **SHAKES** the box near his ear.

BART (CONT'D)

What have we here?

CLOSE UP - ON BOX

Bart opens the box. There is a cherry bomb inside.

BART (CONT'D)

A cherry bomb. I thought I blewn all  
you guys up.

EXT. SCHOOL YARD - THE NEXT DAY

Scene 3

CHILDREN are playing. PRINCIPAL SKINNER and his elderly mother, GLORIA, cross through.

Scene 3 (CONT)

PRINCIPAL SKINNER

(TO CHILDREN) People, people, no rough-housing on the monkey bars. You there, tuck in your shirt. Watch it, I saw that.

GLORIA

You certainly have done awfully well for yourself, Spanky.

SKINNER

(PLEADING) Mother, please don't call me Spanky on school grounds.

GLORIA

Oh, Spanky.

Bart is standing in the school yard surrounded by RICHARD, LEWIS and MILHOUSE. They are examining Bart's cherry bomb.

MILHOUSE

Wow! A cherry bomb!

LEWIS

What are you gonna do with it, Bart?

Principal Skinner and Gloria approach them.

MILHOUSE

Watch out, Bart. It's Skinner.

BART

Uh oh.

Bart hurriedly shoves the cherry bomb into his pants pocket. The four boys smile insincerely.

BART/RICHARD/LEWIS/MILHOUSE

Good morning, Mr. Skinner.



Scene 3 (cont)

SKINNER

(SUSPICIOUSLY) Morning, boys.

GLORIA

How come you haven't introduced me to  
any of your students, Spanky?

The kids CHUCKLE. Skinner silences them with a glare.

GLORIA (CONT'D)

(TO SKINNER) Well?

SKINNER

Mother, I would like you to meet,  
Milhouse, Richard, Lewis and... Bart.

GLORIA

Is this the Bart Simpson you're always  
talking about?

SKINNER

Mmm-hmm.

GLORIA

But he looks so sweet.

BART

I am, ma'am.

SKINNER

Simpson!

SKINNER

Let's move on now Mother, shall we?

Principal Skinner leads his mother off.

BART

(UNDER HIS BREATH) Bye, Spanky.

Scene 3 (cont)

The kids **CHUCKLE**.

**KIDS' POV**

Skinner's head turning around and glaring at them. The kids stop **MID-CHUCKLE**.

**INT. SCHOOL HALLWAY**

The doors to the boys and girls bathrooms are right next to each other.

**INT. BOYS BATHROOM**

Scene 4

There is a row of toilets in open stalls. Bart, Lewis, Richard and Milhouse are standing by the sinks.

**MILHOUSE**

So you're gonna flush it down the toilet?

**BART**

I don't know... aww, what the hell. I got a weakness for the classics.

Bart takes out a lighter and lights it.

**INT. SCHOOL HALLWAY**

Principal Skinner and Gloria are walking down the hall.

**GLORIA**

I think I need to make a stop in the little girl's room.

**SKINNER**

Okay, Mother. This way.

Skinner holds open the door of the girls bathroom for his mother. She goes inside.

**INT. BOYS BATHROOM**

Bart lights the cherry bomb, drops it into the toilet and **FLUSHES**. The other boys all **GIGGLE** quietly.

Scene 4 (CONT)

INT. HALLWAY

We hear an O.S. **EXPLOSION**. Skinner's eyes widen.

INT. BOYS BATHROOM

Water is shot from each toilet like a **CANNON**, hitting the ceiling with tremendous force.

INT. GIRLS BATHROOM

We are **CLOSE** on Gloria's sensible black shoes inside the stall. Suddenly they are rocketed upwards out of frame. A beat later water **CASCADES** down.

INT. HALLWAY

The boys bathroom door **BURSTS** open with Bart leading his friends out, running and **GIGGLING**. Bart runs smack into Skinner and freezes, causing his friends to pile up behind him.

SKINNER

Now hold it right there you...

GLORIA (O.S.)

(WEAKLY) Spanky.

SKINNER

(FRANTIC) Mother! Mother!

Skinner runs into the girls bathroom.

INT. SIMPSON HOUSE - LIVING ROOM

Scene 5

Homer is stretched out on the couch in his robe and pajamas. Homer picks up a little bell and **RINGS** it.

HOMER (CONT'D)

Marge! Marge! (LOUD) Marge!

Marge enters.

MARGE

Oh, Homer. How many times do I have to fluff your pillow?

Scene 5 (cont)

HOMER

Actually, I was wondering if you could  
make me a grilled cheese sandwich.

MARGE

Well... okay.

HOMER

Make sure it's squished flat and  
crunchy on the outside.

MARGE

I know how you like it, Homer.

Marge starts to exit.

HOMER

And maybe some of those little wieners  
that come in a can, and some fruit  
cocktail... in heavy syrup.

MARGE

(ANNOYED MURMUR)

INT. FOYER

The doorbell RINGS. We hear Homer's bell begin to RING  
O.S.

HOMER (O.S.)

(RINGING HIS BELL) Marge! Marge! Get  
the door.

Marge looks through the peephole in the front door.

MARGE POV

Skinner's stern face in the fisheye prospective.

MARGE

Principal Skinner!

Scene 6

Scene 6 (CONT)

Marge opens the front door. Skinner is standing there holding Bart by the ear.

SKINNER

Hello, Mrs. Simpson. I'm afraid  
there's been a very disturbing incident  
at school today.

Skinner lets go of Bart, who goes running up to his room.  
Marge and Skinner cross to the living room.

NEXT ANGLE

MARGE

Homer, Principal Skinner's here.

HOMER

Oh, hello Principal Skinner. I'd get  
up but the boy crippled me.

SKINNER

Mmm-hmmm. I understand completely.  
The disturbing incident I was referring  
to happened this morning, when your son  
flushed an explosive device down the  
boys lavatory.

HOMER

(CHUCKLING) That old gag. I remember  
the time -- never mind.

SKINNER

Unfortunately, at the same moment, my  
mother was in the girls lavatory making  
use of the facilities.

Scene 6 (cont)

MARGE

Oh, dear.

SKINNER

May I say something my mother won't be  
able to say for several months?

HOMER

Sure.

SKINNER

May I sit down?

MARGE

Oh, dear.

Skinner sits down.

SKINNER

Mr. and Mrs. Simpson, we have  
transcended incorrigible. I don't  
think suspension or expulsion will do  
the trick. I think it behooves us all  
to consider... deportation.

MARGE

(AGHAST) Deportation! You mean kick  
him out of the country?

HOMER

Hear him out, Marge.

Scene 7

SKINNER

Well, perhaps I was being a tad glib.  
Let me explain. Our elementary school  
participates in a foreign exchange  
program. Normally, a student is  
selected on the basis of academic  
excellence or intelligence, but in  
Bart's case I'm prepared to make a big  
exception. And, if you are willing to  
play along, he can spend next three  
months studying far, far away..

HOMER

Gee, a kid can't learn much in just  
three months.

MARGE

Homer! You didn't even ask where Bart  
would be going.

SKINNER

Actually, he would be staying in France  
in a lovely chateau in the heart of the  
wine country.

Skinner takes out a picture of a beautiful chateau.

MARGE

But Bart doesn't speak French.

Scene 7(cont)

SKINNER

When he is totally immersed in a foreign language, a normal child can become fluent in weeks.

HOMER

Yeah, but what about Bart?

SKINNER

I'm sure he'll pick up enough to get by. And, the whole thing won't cost you a dime as long you are willing to take in a student of your own.

HOMER

Wait a minute, Skinner. How do we know some principal over in France isn't pulling the same scam you are?

SKINNER

Well, for one thing, you wouldn't be getting a French boy. You would be getting an Albanian.

HOMER

You mean all white with pink eyes?

SKINNER

No, no, no. A student from Albania. It's a country on the Adriatic Sea.

HOMER

(GRUMBLES) There's always a catch.



Scene 7(cout)

MARGE

Well I think going to France sounds  
like a fantastic opportunity for Bart,  
but I think he should have a say in  
this.

Marge gets up and leaves.

INT. BART'S BEDROOM

Bart is talking to his frog, who is in the jar.

BART

Aaah, the life of a frog. That's the  
life for me.

Marge enters.

MARGE

Bart, how would you like to spend the  
next three months living in France?

Bart's eyes widen. He smiles.

BART

France?

RIPPLE DISSOLVE  
TO:

EXT. PARIS STREET - DAY

Bart is seated at a sidewalk cafe, wearing a beret, and  
eating french fries. We hear **CAN-CAN MUSIC** as Can-Can  
girls dance past him. The Eiffel Tower looms in the b.g.

BART

Ooo la la.

INT. LIVING ROOM

Skinner and Homer are commiserating.

Scene 8

Scene 8(cont)

HOMER

He makes me crazy twelve months a year.

At least you get the summer off.

SKINNER

True, but you can strike him.

Marge and Bart enter.

BART

And I'd get to take a plane there,  
wouldn't I, Mom?

MARGE

Yes, Bart.

BART

Wow. And one back?

MARGE

Mmm-hmm. Bart seems very enthusiastic  
about the idea.

Skinner produces an extremely thick manila folder.

SKINNER

Excellent. All you have to do is fill  
out this small mountain of paperwork.

HOMER

Paperwork? Forget it.

SKINNER

I'll be happy to stay and help you.

HOMER

Thank you, Principal Skinner.

Scene 9

EXT. SPRINGFIELD AIRPORT - RUNWAY

The Simpsons are saying goodbye to Bart.

MARGE

Goodbye, my special little guy. You  
will write us, won't you?

BART

Oh, all the time.

LISA

What do you know about France?

BART

I know I'm going and you're not.

Homer gets down on one knee.

HOMER

I'm gonna miss you, son. But do me a  
favor. While you're seeing all those  
great sights, always remember that  
you're representing your country. I  
guess what I'm saying is, don't mess up  
France the way you messed up your room.

BART

Okay, Dad.

They shake hands. A STEWARD comes up to them.

STEWARD

Is one of you going to be on the  
charter flight?

BART

Yes sir.

Scene 9 (cont)

STEWARD

Well, come along.

The Simpson family AD LIB goodbyes and kiss and hug. The Steward takes Bart to top of the boarding stairs.

STEWARD

Here you go.

The Steward tosses Bart inside the open hatch. We hear the ENGINE start up.

INT. CHARTER FLIGHT

Bart is seated in an extremely cramped row of twenty across.

EXT. TIRANE, ALBANIA AIRPORT - RUNWAY

Scene 10

SUPER: TIRANE, ALBANIA

ADIL HOXHA, a boy of Bart's age, is saying goodbye to his family (MOTHER, FATHER AND TWO SISTERS, ONE AN INFANT). There are several GOATS there as well.

MOTHER

(TEARFUL, IN ALBANIAN) Goodbye, Adil.

Write us often.

FATHER

(IN ALBANIAN) We will miss you, my son.

ADIL

(IN ALBANIAN) And I will miss you, but now I must go.

The family all hug and kiss Adil goodbye. Adil crosses to a small prop jet. There is an ALBANIAN MILITARY MAN standing at the door of the plane. He and Adil exchange a meaningful glance. They salute as Adil boards the plane.

Scene 11

**CLOSE UP - FRENCH FLAG**

We PULL OUT revealing Orly Airport. **MUSIC: THE MARSEILLAISE.** CAMERA PICKS UP Bart struggling with his large, overstuffed suitcase. People are pushing and shoving him, **AD LIBBING IN FRENCH:** "Excuse me," "Get out of the way," "Watch where you're going," etc.

**BART'S P.O.V.**

We see a number of people holding up small signs with the following names: BARDOT, BELMONDO, ROQUEFORT, PERRIER, LINDBERGH. Finally Bart sees a small sign reading "Bart Simpson." It is held by a coarse, loutish, gap-toothed, shifty-eyed young swine named UGOLIN. Bart rushes to him.

BART

Hey man, it's me, Bart Simpson.

UGOLIN

Okay, kid, let's go.

Ugolin gestures toward a large sleek black limousine.

BART

Wow!

The limousine drives off, revealing a rickety Citroen.

BART (CONT'D)

Ewww.

The Citroen drives off in the other direction, revealing an even ricketier fifty-year-old motorcycle with a sidecar.

BART (CONT'D)

Wow!

**EXT. FRENCH COUNTRYSIDE**

We hear **LOUD SPUTTERING** as the motorcycle, with Bart in the sidecar, drives into FRAME.

Scene 11 (CONT)

BART

(VIBRATING - SINGING) "Every little breeze, seems to whisper Louise." How much longer, sir?

Bart leans down into the sidecar and pulls out an empty bottle of wine.

BART

This is where we're going, right?

(READING) Cha-teau... Ma... son.

CLOSE UP - ON LABEL

We see an engraved drawing of a beautiful French Chateau, surrounded by fields of grapes. Above the house, over the gateway, is a large sign that reads "CHATEAU MAISON."

MATCH DISSOLVE  
TO:

A dilapidated mountain shack. The sign above a modest gateway has letters missing from the name, "Chateau Maison." There is a goat on the roof. There is not a grape in sight. The land is barren and rocky. An older, seedy-looking Yves Montand type, CESAR, is talking to his donkey, MAURICE.

CESAR

(IN FRENCH) Ah, Maurice. Once the American boy gets here, your days of endless back-breaking labor will be over.

In B.G., the motorcycle pulls up. Bart looks at the house.

BART

(QUEASILY) Uh oh.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN

Scene 12

EXT. SPRINGFIELD AIRPORT - DAY

Homer, Marge, Lisa and Maggie are there.

LISA

You know, in Albania the unit of  
currency is called the lek.

HOMER

(LAUGHS) Lek? You gotta be kidding.

LISA

The national flag is a two-headed eagle  
on a red field.

MARGE

Sounds very attractive.

HOMER

Give me the good old stars and stripes.

LISA

And the main export is furious  
political thought.

Scene 12 (cont)

HOMER

(DISMAYED) Oh no!

VOICE (OVER P.A.)

Trans Albanian Airlines, Flight Number  
two, Tirane to Springfield, is now  
arriving at Gate Nine.

Adil's plane lands.

EXT. CHATEAU - DAY

Scene 13

CESAR

My name is Cesar. This is my nephew,  
Ugolin. You may find life here at the  
Chateau hard. But I think you will  
find if you shut up and do exactly what  
we say, the time will pass more  
quickly.

UGOLIN

He's right, you know.

BART

Well okay, sir.

EXT. SPRINGFIELD AIRPORT

Scene 14

The Simpsons are waiting on the runway. Adil steps off the  
plane and comes down the stairs.

MARGE

Adil?

ADIL

Mother?



Scene 14 (cont)

MARGE

Well, I guess for the next few months,  
yes, I will be your mother.

ADIL

And this must be Lisa and Maggie... and  
you must be my beloved father, Homer.

Adil kisses Homer on both cheeks and hugs him.

HOMER

Affectionate little Albanian, isn't he?

EXT. CHATEAU

Scene 15

Ugolin has opened Bart's suitcase.

UGOLIN

Cesar, look! We are rich!

Ugolin shows Cesar Bart's camera and personal stereo.  
Cesar holds up one of Bart's sweaters to his chest for  
size.

CESAR

These are too small, but we can sell  
them.

Ugolin takes Bart's red hat from the suitcase and puts it  
on Maurice's head.

UGOLIN

Look, Maurice. A lucky red hat for  
you.

BART

Hey, come on guys. Quit being so  
grabby.

We hear a NASTY GROWL from Ugolin.

Scene 15(cont)

BART'S P.O.V.

Cesar and Ugolin bare their loose plaque-encrusted teeth and GROWL at Bart.

BART (CONT'D)

Sorry, man. Be my guest.

INT. SPRINGFIELD ELEMENTARY SCHOOL - AUDITORIUM

Scene 16

The auditorium is filled with kids. Principal Skinner is at the podium. There is an American flag and an Albanian flag on stage. A hand-painted sign says "Welcome Adil Hoxha."

SKINNER

You may find his accent peculiar.  
Certain aspects of his culture may seem  
absurd, perhaps even offensive. But I  
urge you all to give little Adil the  
benefit of the doubt. In this way, and  
only in this way, can we hope to better  
understand our backward neighbors  
throughout the world.

Students APPLAUD. Adil steps to the podium.

ADIL

Thank you, Principal Skinner. Thank  
you, fellow students. (BECOMING  
SLIGHTLY SINISTER) Although I've only  
been in your country a few days, I have  
already found Americans to be most...  
trusting. Although officially I am  
required to hate you, I want you to  
know I do not feel it in my heart.

Scene 16 (CONT)

The students APPLAUD.

EXT. FRENCH MOUNTAIN SIDE - DAY

Cesar, Ugolin and Maurice, who is wearing Bart's red hat, cross through the frame. Ugolin is gnawing on a baguette and Cesar is WHISTLING "Alouette". Cesar turns around.

CESAR

Hurry up, boy. My thirsty grapes are waiting for their water.

We PAN back to Bart who is staggering under the weight of many water bearing objects, including buckets, bottles, and goatskins of all types.

INT. SIMPSON HOUSE - DINING ROOM - EVENING

Scene 17

The Simpsons and Adil are all seated around the dining room table eating dinner.

ADIL

How can you defend a country where five percent of the people control ninety-five percent of the wealth?

LISA

I'm defending a country where people can think and act and worship any way they want.

ADIL

Can not.

LISA

Can too.

ADIL

Can not.

LISA

Can too.

Scene 17 (CONT)

HOMER

Please, please kids. Stop fighting.  
Maybe Lisa has a point about America  
being a land of opportunity, and maybe  
Adil is right about the machinery of  
capitalism being oiled with the blood  
of the workers.

ADIL

Your father's right. We should not  
fight. Friends?

Adil extends his hand. Lisa looks at him suspiciously.

LISA

Well, okay.

They shake hands.

MARGE

Well, now that that is settled, I'll  
just clear the dishes.

ADIL

No no, Mrs. Simpson. You have been  
oppressed enough for today. I will  
clear the dishes.

MARGE

Oh, okay.

Adil exits with stack of dishes.

Scene 17 (CONT)

HOMER

Did you see that? You know, Marge,  
this is the way I always wanted it to  
be. We've become a fully functioning  
family unit. We've always blamed  
ourselves, but I guess now it's pretty  
clear which cylinder wasn't firing.

MARGE

Homer!

LISA

Your paper-thin commitment to your  
children sends shivers down my spine.  
May I be excused?

Lisa storms off.

MARGE

Lisa!

HOMER

She's just jealous. She'll get over  
it, and if she doesn't, we can always  
exchange her. (OFF MARGE'S LOOK)  
Just kidding.

Scene 18

INT. CHATEAU

Ugolin and Cesar are sitting at their table eating sausage,  
cheese and bread and washing it down with wine.

UGOLIN

This sausage is excellent.

CESAR

Yes it is. Pass me the wine.

Scene 18(cont)

PAN OVER

to Bart sitting glumly at the other end of the table,  
eating a turnip.

BART

Can I have something to go with my  
turnip?

CESAR

(GESTURING WITH A SAUSAGE) Quiet!

When you work like a man, we will feed  
you like one.

Ugolin points to a pile of straw on the floor in a corner.

UGOLIN

Now, go to sleep.

Bart shrugs and SIGHS. Before Bart can get to the straw,  
Maurice the donkey crosses to the pile and lays down on top  
of the straw. Bart tries pushing Maurice over.

BART

Hey! Hey! Move it, buddy.

CESAR

Leave Maurice alone. The floor is good  
enough for you. Go to sleep there.

Cesar points to the floor. Sadly, Bart curls up to go to  
sleep.

UGOLIN (O.S.)

(IN FRENCH) More sausage, Cesar?

CESAR (O.S.)

(IN FRENCH) No. I can't eat another  
bite.

Scene 19

INT. SIMPSON HOUSE - BART'S BEDROOM - NIGHT

The room is now spotless. Adil is in Bart's bed and Homer is tucking him in.

HOMER

Nice and cozy, Adil?

ADIL

Yes, thank you, Father.

HOMER

Look, Adil. You can call me Dad.

ADIL

All right, Dad.

HOMER

(TOUCHED) Awww. You called me Dad.

ADIL

Dad, do you think I could come visit you at the nuclear power plant?

HOMER

You want to see where I work?

ADIL

Yes, very much.

HOMER

(SNIFFLES) None of my biological kids ever wanted to see me at work.

ADIL

Then I can go?

Scene 19 (CONT)

HOMER

Well, I'll have to pull a few strings  
with the boys in Security, but sure,  
you bet.

ADIL

(TENTING FINGERS) Excellent.

EXT. VINEYARDS

Scene 20

Bart and Cesar are standing beside a grapevine. A  
cigarette butt is dangling from Cesar's lips.

CESAR

Now watch me. (DEMONSTRATING) You  
grab the grape between your thumb and  
forefinger and gently twist it off and  
drop it in the bucket.

Cesar drops a grape into a bucket and there is a slight  
HOLLOW THUMP indicating that it is the first grape.

CESAR (CONT'D)

Now you do it.

Bart picks a grape and drops it into the bucket.

CESAR (CONT'D)

Very good. Now do it thousands and  
thousands of times.

Cesar gestures out to the fields. We PULL BACK revealing a  
great expanse of grapevines. Bart MOANS.

EXT. SPRINGFIELD POWER PLANT - ESTABLISHING - DAY

Scene 21

Homer and Adil are wearing safe suits. They are in the  
coffee break area.



Scene 21 (cont)

HOMER

See these? American donuts. Glazed,  
powdered, and raspberry-filled.  
How's that for exploitation of the  
workers? (CHUCKLES)

ADIL

Dad, do you think I might see your  
plutonium isolation module?

HOMER

Ugh... maybe. Hold on a second.

Homer crosses over to a co-worker, LENNY.

HOMER (CONT'D)

Hey, Lenny. Does this place have one  
of those plutonium isolation deals?

LENNY

Over in Sector Twelve.

HOMER

Sector Twelve?

LENNY

Third floor by the candy machines.

HOMER

Oh, that Sector Twelve.

Homer walks back to Adil.

HOMER (CONT'D)

Come along, Adil.

EXT. VINEYARDS

We are CLOSE-UP ON BART

Scene 22

Scene 22(cont)

as he twists off the second-to-last grape and drops it into his now full bucket. We PULL OUT to reveal that he has picked the entire field.

**BACK TO BART**

He looks both ways and takes the final grape off the vine and puts it in his mouth. Suddenly, Ugolin slaps him on the back of his head, causing Bart to spit the grape out.

**UGOLIN**

Ungrateful swine! We give you food,  
we give you shelter, and this is how  
you repay us.

**PLANT - VARIOUS LOCATIONS**

Adil is **SNAPPING** off pictures as he and Homer cross through.

**HOMER**

(CHUCKLES) You little shutterbug.

**INT. PLUTONIUM ISOLATION MODULE**

There are lots of green glowing machines, dials in danger areas and a prominently displayed sign, "Restricted Area. Authorized Personnel Only." Adil raises his camera.

**ADIL'S P.O.V.**

through viewfinder. As he frames a pretty informative picture, Homer enters from the sideline waving.

**HOMER**

Cheese!

Adil moves the frame, but Homer keeps stepping back into the picture.

**EXT. VINEYARDS - DAY**

Bart is standing in a huge wooden vat. He is vigorously stomping grapes with his feet. The juice is flowing into nearby barrels.

Scene 22 (CONT)

BART

(TO HIMSELF) Stupid grapes... Bunch of  
creeps... I hate France.

Ugolin, Cesar and Maurice are lounging nearby.

INT. SIMPSON HOUSE - MASTER BEDROOM - NIGHT

Scene 23

Marge and Homer are in bed.

MARGE

(SLIGHT DISAPPROVAL) You sure have  
taken a shine to little Adil.

HOMER

Well, you have to admit he sure makes  
life a lot easier around here.

MARGE

Well, okay, I will if you admit you  
love Bart.

HOMER

Okay, okay. I love Bart. Your turn.

MARGE

Adil's a very sweet boy.

HOMER

Darn tootin'.

The camera PANS down the hall to Bart's bedroom. It PANS  
over to Bart's bed, which is empty. The camera then PANS  
out the window to Bart's treehouse.

Scene 24

**INT. TREEHOUSE - NIGHT**

Adil, in his pajamas, has manufactured a surprisingly sophisticated satellite uplink. He is feeding photos from the power plant into a slot. The camera PANS upwards into the sky to a red satellite with a two-headed eagle painted on it. The camera PANS downwards to the Albanian Intelligence Headquarters. There is a satellite on the roof.

**ADIL**

(IN ALBANIAN) Sparrow to Nest. Stand  
by for transmission.

**INT. ALBANIAN INTELLIGENCE HEADQUARTERS**

The photos are being spit out of a fax-like machine. TWO ALBANIAN SECRET AGENTS (one the Military Man from earlier) are examining the photos.

**MILITARY MAN**

(IN ALBANIAN, CHUCKLING EVILLY) I told  
you the Sparrow would not fail.

**FADE OUT.**

**END OF ACT TWO**

ACT THREE

Scene 25

**INT. CHATEAU - NIGHT**

Bart is huddled in a dank corner of the hovel, reading a letter from Marge by candlelight. His clothes are dirtied and somewhat tattered. His feet are purple and he has a slight COUGH.

MARGE'S VOICE

Dear Bart. How is France? I don't know why you haven't written. I guess you're just having too much fun.

BART

(TO HIMSELF) Yeah, right.

CESAR (O.S.)

(IN FRENCH) Quiet!

MARGE'S VOICE

Everyone here in the United States is fine. We think Maggie may say her first word any day now. Lisa got an A in Math, which I'm only mentioning as news -- I'm not putting you down. And your father, well... last night he went to sleep talking about how much he loves you.

Bart SNIFFLES, wiping a tear from his eye.

Scene 25 (CONT)

MARGE'S VOICE (CONT'D)

Remember to dress warm and try to be as helpful as you can to your adopted parents. Love, Mom.

Bart reflects for a moment, then blows out the candle.

INT. WINERY - DAY

Scene 26

Cesar and Ugolin are filling wine bottles from a tap on a huge cask.

CESAR

(PROUDLY IN FRENCH) I have a feeling this is going to be our finest vintage ever.

UGOLIN

(IN FRENCH) But the wine has been only fermenting for three days.

CESAR

(IN FRENCH, CHUCKLING) Whenever I find my faith in a higher power shaken, I always think of the miracle of anti-freeze. In the wrong quantity it can be poison. (POURING SOME IN) But in the right proportion, it gives the wine just the right kick.

UGOLIN

(IN FRENCH) I think you put in too much. It may kill someone.

Scene 26 (cont)

CESAR

(IN FRENCH) Kill someone? Don't be  
ridiculous.

They hear a **SNEEZE** O.S. They turn and see Bart looking at  
them through a dirty window. Ugolin shields the anti-  
freeze.

CESAR

What are you doing? Get out of here.

BART

Sorry.

CESAR

On second thought, Bart, Bart, come  
here. (TO UGOLIN IN FRENCH) Watch  
this. I will bet you it won't even  
blind him.

Suspiciously Bart enters. They hand Bart a cupful of wine  
mixture.

CESAR

(IN FRENCH) Drink this.

BART

No thanks.

CESAR

Do not worry. This is France. It is  
customary for children to take a little  
wine now and then.

BART

Yeah, but it's got anti-freeze in  
there.

Scene 26 (CONT)

CESAR

Drink it!

Bart GULPS down the wine.

BART

Hey, not bad.

Cesar and Ugolin stare at Bart, waiting for a reaction. Cesar waves his hand in front of Bart's eyes. Bart's eyes react appropriately.

CESAR

(TO UGOLIN - IN FRENCH) What did I tell you? Now go to the store and bring back a case of anti-freeze.

UGOLIN

(IN FRENCH) But it is raining outside. Can't we wait and make the wine tomorrow?

CESAR

(IN FRENCH) We have already waited three days.

UGOLIN

(IN FRENCH) Then send the boy.

CESAR

Bart!

EXT. COUNTRY ROAD.

Scene 27

Bart rides down the road on a bicycle. He is soaking wet, bedraggled and embittered.



Scene 27 (cont)

EXT. TOWN - DAY

Bart's bicycle is parked. He is wandering around looking at the note Cesar gave him, checking various stores to find the right one, getting more soaked in the process.

SHIVERING, he takes cover under an awning. A GENDARME with an umbrella crosses to him.

BART

Hey. You're a policeman, aren't you?

GENDARME

(IN FRENCH) I am sorry. I do not speak English.

BART

But you gotta help me. These two guys I'm staying with, they work me day and night, they don't feed me, they make me sleep on the...

GENDARME

Here you go, little boy. Have a piece of candy.

The policeman hands Bart a piece of candy.

BART

I don't want a piece of candy, I...

Bart grabs the candy, CHEWS twice and SWALLOWS it.

BART (CONT'D)

Come on, mister. Can't you help me?

GENDARME

(IN FRENCH) I am sorry.

Bart starts to walk away.

Scene 27(cont)

BART

Aww, forget it. (TO HIMSELF) I'm so stupid. Anybody could have learned this dumb language by now. Here I've listened to nothing but French for the past (IN FRENCH) two months and I haven't learned a word. Wait a minute! I'm talking French now. Incredible!

Bart turns and runs after the Gendarme.

BART (CONT'D)

(IN FRENCH) Hey, Mister! You gotta help me. These two guys I'm staying with work me night and day, they don't feed me, they make me sleep on the floor, they put anti-freeze in the wine and they gave my red hat to the donkey.

GENDARME

(IN FRENCH) Anti-freeze in the wine? That is a very serious crime. Come along, boy. There is nothing for you to fear now.

The Gendarme takes Bart's hand and they start toward a police car.

BART

(IN FRENCH) My savior. You will always have a place in my heart.

INT. SIMPSON HOUSE - FOYER - DAY

Scene 28

Homer, carrying a large rolled up sheet of paper, enters.

Scene 28 (cont)

HOMER

Honey, I'm home.

Marge enters and kisses him.

MARGE

Hello, Homer. What's that?

Marge points to the rolled up paper.

HOMER

Oh, just some blueprints Adil wanted.

I'm telling you he's such a curious  
little dickens. I bet he could build a  
nuclear power plant if he wanted to.

(CHUCKLES)

CIA AGENT #1 (O.S.)

(OVER BULLHORN) All right, Sparrow.  
We know you're in there. We'll give  
you one minute to surrender.

MARGE

Oh, my.

HOMER

Oooh, trouble in the neighborhood.

Let's check it out.

**EXT. SIMPSON HOUSE - CONTINUOUS**

Scene 29

Homer and Marge step out onto their lawn and look O.S.

**EXT. FLANDERS HOUSE**

Flanders' house is surrounded by POLICE and C.I.A. AGENTS.  
Police cars and government vehicles are everywhere. There  
is a van with a rotating satellite dish.

Scene 29 (CONT)

HOMER

Holy moly! Looks like they finally  
caught Flanders.

Homer walks up to the C.I.A. Agent with the bullhorn.

HOMER (CONT'D)

So what seems to be the problem?

CIA AGENT #1

(INTO BULLHORN) Well, sir, (PUTS  
BULLHORN DOWN) Well, sir, we've been  
on the trail of a spy transmitting  
highly confidential information to an  
unfriendly nation.

The Agent gestures to the radio van.

CIA AGENT #1 (CONT'D)

Through the use of radio triangulation,  
we tracked him to exactly this point.  
That's all I can tell you. Except that  
the name of his country starts with the  
letter "A".

CIA AGENT #2

(INTO BULLHORN) Time's up.

The police start lobbing tear-gas and grenades, **SHATTERING  
WINDOWS** in the process.

HOMER

Gee whiz. Adil would get a real kick  
out of seeing this. (CALLS OUT) Adil!  
Adil! Oh... there you are.

Scene 29 (CONT)

HOMER POV

Adil is crawling through some underbrush trying to escape.

AGENT #1

(TO AGENT #2) Adil?

AGENT #2

(TO AGENT #1) The Sparrow!

AGENT #1

(POINTING) Get him!

Homer is trampled by the wave of C.I.A. Agents and police.

HOMER

Ouch! Watch it! Ow, Ooch!

EXT. CHATEAU

Scene 30

There are REPORTERS and GENDARMES everywhere. Flashbulbs are POPPING as Ugolin and Cesar are led to a paddywagon. Bart and is holding the Gendarme's hand.

GENDARME

(IN FRENCH) From now on you will be doing all your winemaking in prison.

UGOLIN

(IN FRENCH) Prison, oh my.

CESAR

(IN FRENCH) And all because we participated in a student exchange program!

BART

(IN FRENCH) Take 'em away boys.

Another flashbulb POPS as Cesar and Ugolin are led to the paddywagon.

Scene 30 (CONT)

MATCH CUT TO:

A black and white picture of Bart triumphantly watching Ugolin and Cesar being hauled off. We PULL OUT revealing a headline on the front page of "France Aujourd'hui", a USA Today-style paper, which reads, "Bordeaux-gate: Boy Exposes Wine Scandal."

We see the a headline on "Newsweeque" reads, "Vive Le Bart!"

**EXT. SIDEWALK CAFE - PARIS**

Bart, now the toast of Paris, is seated at a table wearing a beret, eating french fries and watching a line of Can-Can girls. There are dozens of admiring ONLOOKERS. The Eiffel Tower looms in the b.g.

BART

(TO HIMSELF) You know, it's just the  
way I hoped it would be.

**EXT. SPRINGFIELD AIRPORT - TARMAC - DAY**

Scene 31

C.I.A. Agents #1 and #2 have Adil in handcuffs. The Simpson family is there. In the b.g. is an Albanian airplane.

HOMER

(TO AGENT #1) So, he's going to  
prison?

CIA AGENT #1

No. We've arranged an exchange for one  
of our own men caught in Albania.

TWO ALBANIAN MILITARY MEN escort BRAD, a 10-year-old American boy off the Albanian plane.

BRAD

(TO ADIL) So, Sparrow. We meet again.

ADIL

Yes, sometimes I think I am getting too  
old for this game.

Scene 31 (cont)

CIA AGENT #2

Okay, kids. Let's hurry it up.

Brad goes off and Adil turns towards the Simpsons.

ADIL

Goodbye, Simpsons. Thank you for your  
hospitality. I hope this experience  
will not sour you on the student  
exchange program.

The Simpsons AD LIB goodbyes. Adil waves and starts  
towards the plane.

HOMER

(CALLING TEARFULLY) Goodbye, Adil.

I'll send you those civil defense plans  
you wanted.

LISA

When's Bart supposed to get here?

Adil's plane takes off.

MARGE

Any minute.

ANNOUNCER (V.O.)

Attention, please. Air France Flight  
Dix-neuf cent quatre-vingt huit, Paris  
to Springfield, is now arriving.

A 747 plane lands.

CLOSE-UP - HATCH

It opens. Bart exits loaded down with gifts. He is  
wearing his beret and a French Legion of Honor medal.

Scene 32

ANGLE ON THE SIMPSONS

Bart runs into Marge's arms.

MARGE

Oh, Bart. Welcome home.

The Simpsons AD LIB greetings.

INT. SIMPSON DINING ROOM - NIGHT

Homer is wearing a tee-shirt saying "My son went to France, and all he brought me was this lousy tee-shirt." Marge is wearing a Chanel suit. Lisa has a large replica of the Venus de Milo. Maggie stumbles through the scene with a red balloon following her.

BART

So basically, in France I'm considered  
a genius.

LISA

Bart, I have something to say that's  
gonna bother me if I don't say it...  
it's good to see you.

BART

Same here.

MARGE

Homer, I'd love a glass of that wine  
Bart brought us.

Homer is struggling to open the bottle.

HOMER

Sorry, Marge. Some wiseguy stuck a  
cork in the bottle.



Scene 32(cont)

BART

(IN FRENCH) Oh, my father. What a  
buffoon.

HOMER

Did you hear that, Marge? Our boy  
speaks French.

**SUPERIMPOSE: FIN**

**FADE OUT.**

**THE END**